

KERAMIK

Patents Pending

A COLOR
PENETRANT
FOR
CONCRETE
SURFACES

Avery

Classics

AT

7425

A1

1925

THE LIBRARIES

COLUMBIA UNIVERSITY

AVERY LIBRARY

Paul B. Ingo

Oct 29/28

Average Cost
18 to 20¢ sq ft

for

ENDURINGLY
COLOR STAINING
CONCRETE

FLOORS

STEPS

WALKS

RAMPS

STEPPING STONES

KERAMIK

Patents Pending

A.C. HORN COMPANY

LONG ISLAND CITY
LONG ISLAND N.Y.~

P. + 75847

694848-1 A

Jr 82-02-08



*Main lobby stairs in the
Friday Morning Club,
Los Angeles, California.*

Allison & Allison, Architects

Up and down these concrete steps pass each day, many feet, ruffing and scuffing the Keramik Finish.

Save for a slightly greying effect on the center of the treads, the color and finish are as perfect as the day Keramik was put on.

The effect can be duplicated by using Keramik Spring Willow Green Number 22, as shown on tile page 12.

KERAMIK

LIKE A TALE OF THE MYSTICS READS THE STORY OF KERAMIK

IT STARTS in ancient Flanders. It continues in sunshine-flooded Los Angeles.

Starts with Robert B. Lammens, an inquisitive child in the Belgian town of Wetteren.

His father, a searcher in ceramics, a maker of tiles of concrete, pigment colored and hydraulic pressed.

Sometimes the colors came right. Often wrong.

Never was there the surety of exact happenings.

The lad Lammens, with a wonder-why mind, spent all his spare hours in the tile shop.

Ever was he trying for more satisfactory colors.

Ever seeking to increase density, surface hardness.

Then came college, with years of chemistry, physics, and ever the lure of the unsolved problems of concrete coloring and density.

The seeking of a coloring that would not be an integral pigment, but one having a tile-like surface endurance.

Then America with its promise beckoned him.

A friend finds this student-dreamer, lighted by the spark of genius, working in overalls in a New Jersey ceramic plant, studying at first hand, materials and methods.

Years follow—luring years of constant seekings.

So thorough is his knowledge, so exact his findings on concrete problems, that he becomes an accepted authority and advisor among architects.

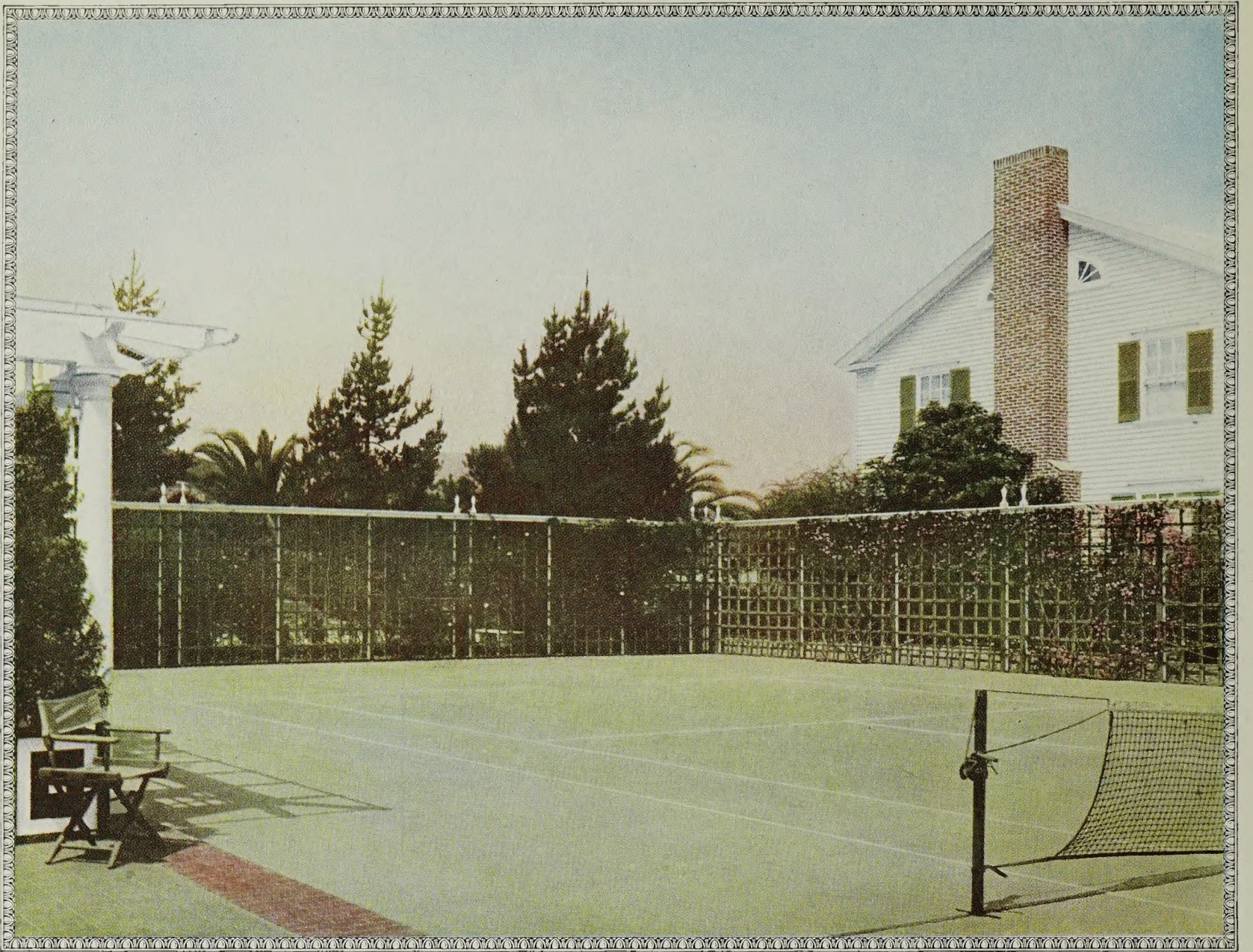
And then—from an unsuspected source, comes the key that unlocks the door of his long years of seekings.

He discovers what he calls Kemiks. They are what you and I now know as concrete color surface penetrants—in finished results—Keramik.

These Kemiks, in a wide gamut of colors, join forces with the lime in the concrete—but that's another story.

First, let's see some of the Keramik results secured with this wizardly Kemik.

After that we can go into particulars of what Keramik Staining is, and how it does it.



Paul Thiene, Landscape Architect

AMONG Keramik's first successful uses, was for concrete Tennis Courts.

For the first time it was possible to secure a pleasing color, that is not only absolutely weather proof, but that permanently hardened the surface, preventing infiltration and diminishing disintegration.

The Keramik Spring Willow Green of this Court has stood alike the pelting of Southern California's sun, and the grilling wear of players.

KERAMIK



Meyer & Holler, Architects and Contractors

IN the Court, and throughout the entire Grauman Egyptian Theatre, at Los Angeles, Keramik has lent a gamut of color. Colors that are time-toned, enriching. Colors restful, yet vibrant.

Glaring white-sand-made concrete, softened, beautified and surface hardened with the colors from Keramik's Kemik palette.



Meyer & Holler, Architects and Contractors

AND NOW comes a hotel hallway, where wear is severe, constant; and a difficult unifying of several low-keyed colors is the problem.

This glimpse in the lobby of the Regent Hotel, Hollywood, California, is its own best evidence of accomplishment.



Had you thought of the delightful possibilities in colored concrete stepping stones—Keramik colors linked in lower keys, reflective of the flowers? Intriguing thought, that.

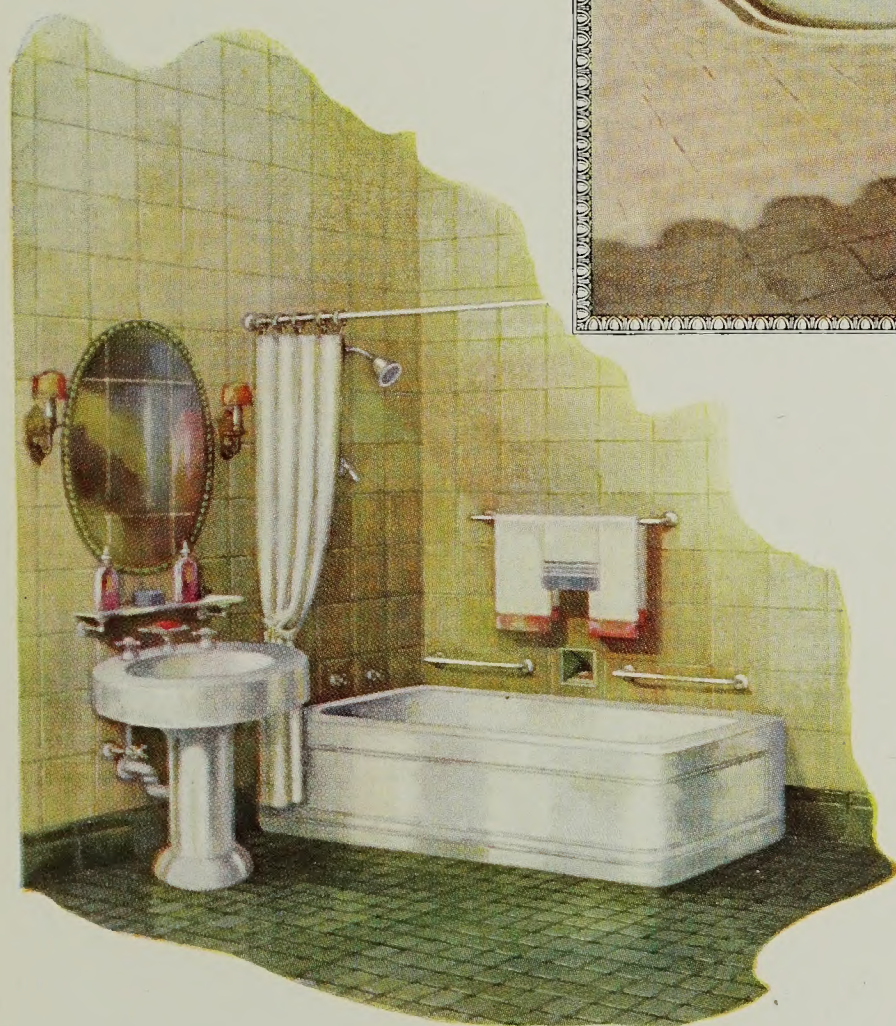
KERAMIK

TO COLOR-coat the boundaries of a concrete pool—how evident—how “painty” that effect would be.

But Keramik-colored—how inherently natural the impression—how logical the mode of obtainment. For such is the charm of Keramik, Kemik Staining.



Residence of Wm. Hanson, Flint Ridge, California. Harwood Hewitt, Architect.



And Bath Rooms—had you thought of how you can now have tile effects in an almost unlimited variety of color combinations? Keramik sweepingly waves aside accepted tile color limitations.



Ninth Church of Christ Scientist, Los Angeles, California

Meyer & Holler, Architects and Contractors

IMAGINE the insistent crudeness had these concrete steps and approach been natural concrete color!

How a thing apart from the building itself.

How acceptably Keramik has harmoniously softened and color-toned it all into the picture.

Like the brick, the color is produced not alone by the Kemik Stain, but by internal chemical action; varying with the lime content; an action comparable in results to the firing of brick.

KERAMIK



Ninth Church of Christ Scientist, Los Angeles, California

Meyer & Holler, Architects and Contractors

THE WHITE LINES in the floor of this Christian Science Church vestibule were secured by leaving the joints or markings in the grey cement, and preventing the Keramik stain from creeping into them. The joints are cut square $\frac{3}{8}$ or $\frac{1}{2}$ inch wide and $\frac{1}{8}$ deep. This method, you at once see, admits of a wide range of design treatments.

In this instance, an equivalent of a three-color effect was secured, in addition to the natural duotones in the two Keramik colors.

but DOES IT PENETRATE ENOUGH?

DOES Keramik Kemik penetrate deeply enough, is what you first want to know.

It penetrates deeper than the color on a vitrified tile.

Break a piece of such tile, and you'll find the penetration is so small it scarce can be seen.

The color lays on the surface.

Still, see how tile wears.

"But" you reply, "Vitrified tiles are glaze colors burned in; while Keramik is just a penetrant stain."

So far as the vitrified tile is concerned, yes.

As for a Keramik stained tile, no.

Let's explain why.

The Keramik Kemik Stain has little value until a chemical action with the cement is set up.

The Kemik Stain will give the desired color effect only when the chemical reaction takes place which contacting with the concrete creates.

The Keramik Developer, which follows the application of the Kemik Stain, carries further the chemical action, accentuating and fastening the color.

What takes place is a near approach to the burning of the tile. Chemical action in the concrete, caused by the Kemik, takes the place of fire with tile.

In like manner, if it were not for the smooth hardened surface of the burned tile, the color would soon wear off. The Keramik Surfacer accomplishes quite the same result.

It gives a rich, smooth, sheen effect, that both reduces friction and diminishes wear.



Even when looking through a magnifying glass at a piece of broken surface-colored, vitrified tile, you can scarce detect the penetration.

KERAMIK

WILL KERAMIK WEAR?

IN front of one of the big Los Angeles, California, stores, on one of its busiest streets, is a Keramized colored concrete sidewalk.

After several years of constant wear and tests, it still holds its color to an unbelievable degree. Previous to being Keramized, the pigment color used, faded out in less than a year.

On steps where the treads get that constant sliding-scraping wear, Keramik stands up.

Look at a concrete floor through a magnifying glass and you'll see it is a countless series of hills and valleys. It's the hills—or high spots only—that wear off. In the valleys lies the untouched unaffected color. Any wearing off of the high spots, you at once see, causes only a slight greying effect. One that's always harmonious.

Another thing to remember is that the chemical action caused by the Kemik in the Keramik Process, hardens and densifies the surface, causing it to have a greatly increased resistance to wear. Furthermore, it isn't as if Keramik was something new and so little tried as to prove nothing.

After years of tests the architects and contractors of California have given it an unqualified endorsement. Keramik is now available to you as a finished, proven product in which you can put your unreserved confidence, whether it be used on old floors or new.





No. 42 YUKON YELLOW



No. 41 SUEDE GREY



No. 32 OAK LEAF BROWN



No. 22 SPRING WILLOW GREEN

KERAMIK COLORS AND COMBINATIONS

ALTHOUGH there are some twelve or so basic Keramik Kemik colors, an endless variety of gradations and combinations can be secured.

Most interesting variations develop of themselves, because of the varying lime contents and varying densities of the concrete. Lights and darks often contrast themselves like the gradations of a delightful piece of old time-toned Cordovan leather.

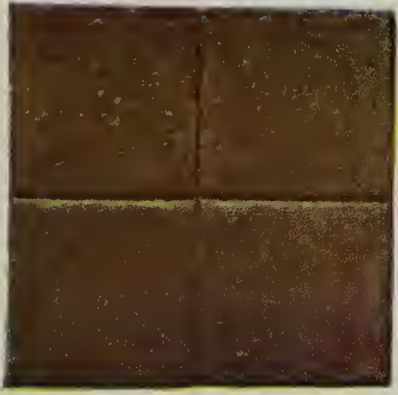
The applying of one or more colors over another gives results comparable to those of a painter in his laid-over colors, giving combinations of under and over tones.

The control of the basic Keramik colors, however, is constant. Their charm lies in the natural gradation and blendings. Such a thing as a flat, so-called, uniform color is, happily, practically unobtainable.

The seemingly impossible has been accomplished.

In addition to colors shown above, there are Seal Brown, Snuff Green, Green Variation, Brown-Green Duotone, Sage Brush Green, Cat Tail Brown.

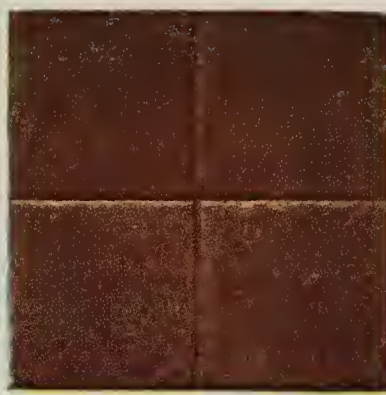
Duotone effects in all the Keramik Kemik colors is one of Keramik's greatest accomplishments.



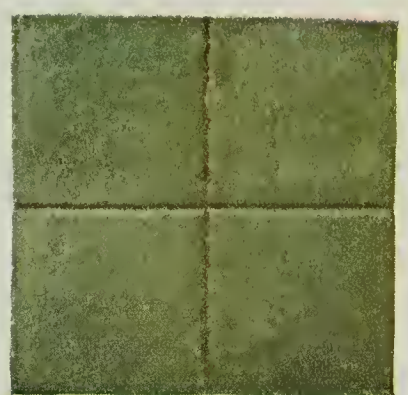
NO. 24 RIPE OLIVE



NO. 40 TOBACCO BUFF



NO. 31 TUDOR BROWN



NO. 20 WAVE CREST GREEN

HOW APPLIED AND SPECIFIED

ALTHOUGH Keramik staining has been tested for a long period, it is still virtually a new art. An art not only involving a knowledge of application methods but a familiarity with the performances of Keramik colors.

At present this knowledge is known alone to us, or our licensed contractors.

New floors should be, as far as possible, protected from oil stainings of any kind. The uncombined cement, or laitence as it is called, should be removed with an acidulated wash. Then is applied the color base of Kemik Stain, which has no evident bearing on the final color attained.

Applications of Keramik Kemik Stains are followed by the Developer, which both accentuates the color and densifies the surface.

Then follows the Surfacer, which further wear-proofs, and leaves the surface with a rich soft sheen.

Specify as follows: Concrete surfaces to be treated with the Horn Keramik Process—Patents Pending (give color number or numbers).

Application to be made by A. C. Horn Company, or its licensed contractors.



One

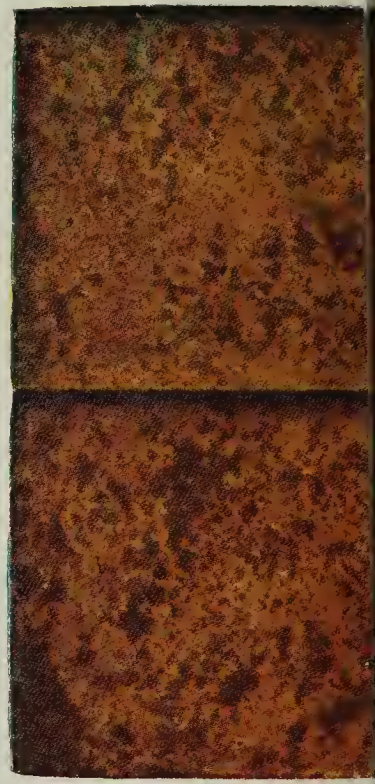


Two

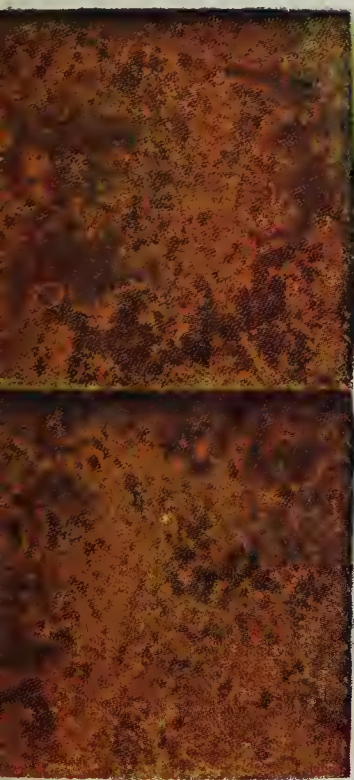
FOR OLD FLOORS OR NEW

A New York Architect moved to offices in a building where the floors were the depressing drabbish color of the natural concrete. Its depressing effect was noticeable on the spirit and work of the draftsmen.

It was Keramicized the Oak Leaf Brown shown above. It's scarce necessary to tell you the result alike on the room and the workers. Name and address of architect gladly furnished.



Basement Lobby in Federal Reserve Bank, Hollywood, California
Morgan, Walls and Clark



Three



Four



ral Trust and Savings
ents, Architects.

CUT DESCRIPTIONS

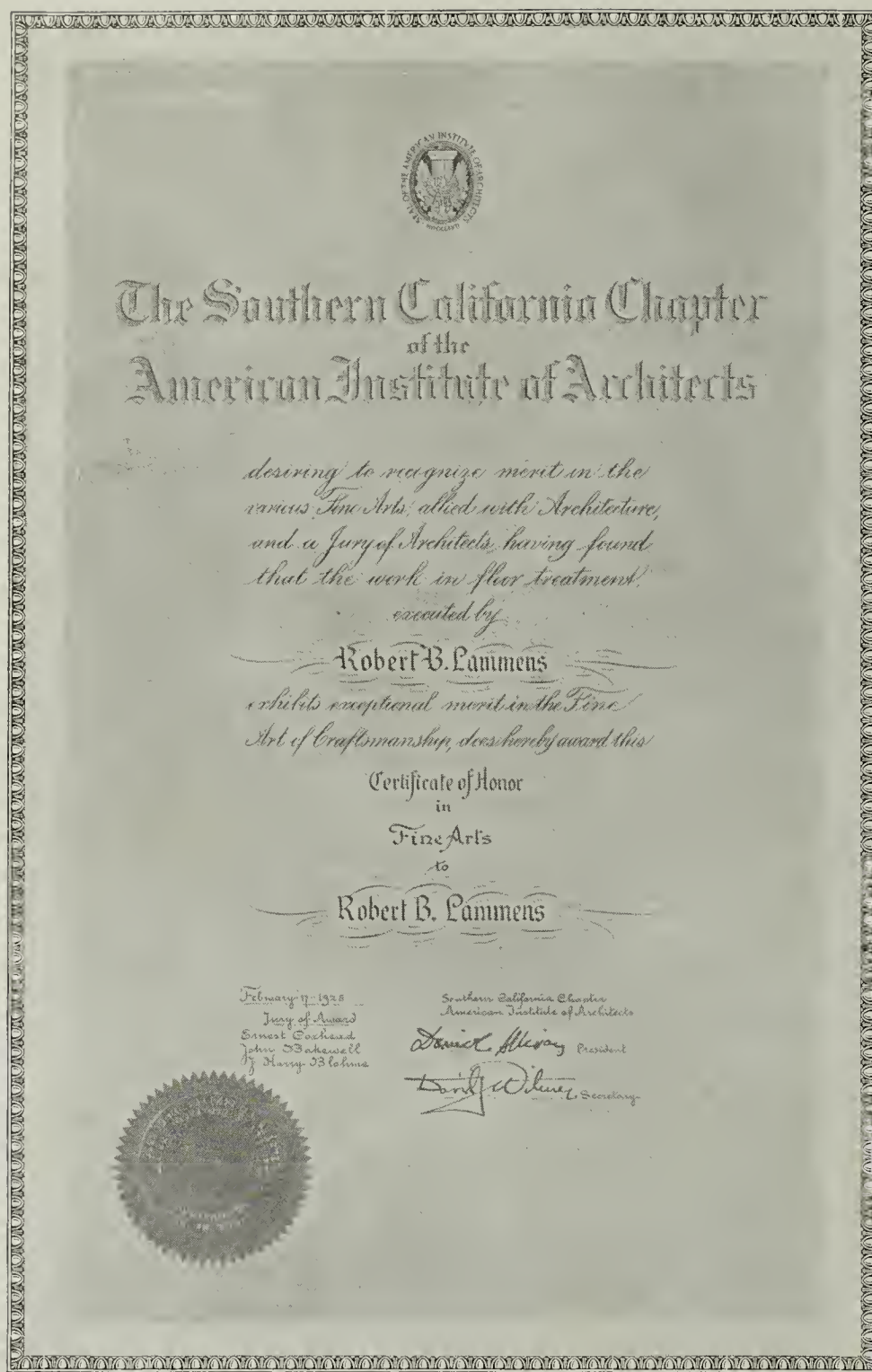
In the five subjects illustrated, Keramik Stains were used with entire satisfaction on either old or new floors.

ONE — Beauford Craig Residence, Pasadena, Cal.
Kenneth A. Gordon, Architect.

TWO — One of Los Angeles' largest Department Stores.

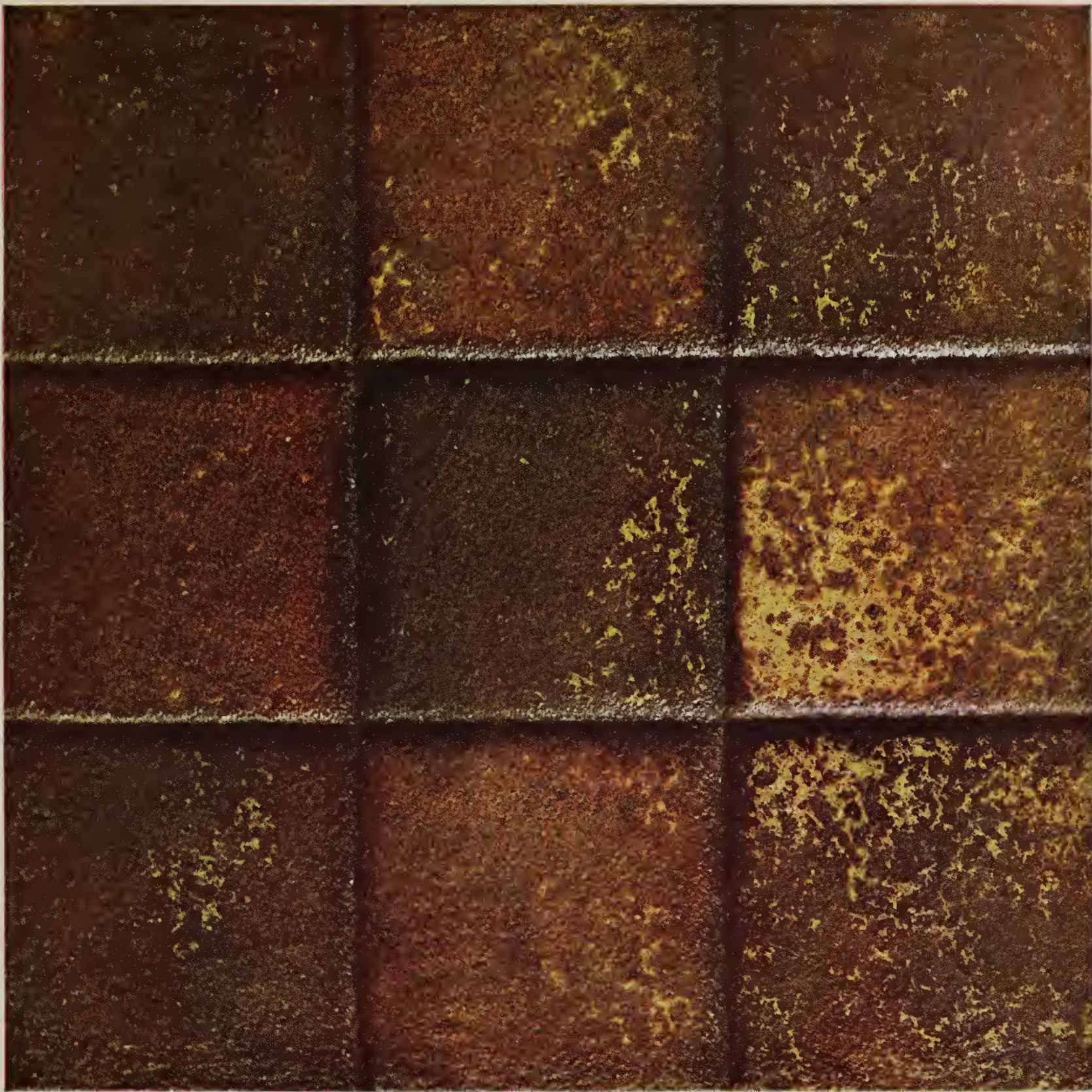
Automobile Salesroom of Gotfredson Motor Co., Los Angeles, Cal.
Morgan, Walls and Clements, Architects.

St. Vincents Church, Los Angeles, — FOUR
Cal. Albert C. Martin, Architect.



THIS CERTIFICATE OF HONOR was awarded by the California Chapter of The American Institute of Architects to Robert B. Lammens, the inventor of Keramik Process of Concrete Staining.

It is the highest honor conferred on a layman by an Institute Chapter.



THIS CEMENT TILE, like all those throughout the book, was made direct from the Keramik Stained Tile.

No retouching or the least change in color has been made.

The effect is called Oak Leaf Variation. It was secured by first staining with Oak Leaf Brown Number 32. Then re-staining alternate squares with Number 21.

This at once suggests to you endless effects, interpreting a mood, or effectually linking in the floor with your color scheme.

When you consider it is equally practicable on either old or new floors, what a vista of possibilities Keramik opens up!

LETTERS FROM ARCHITECTS WHO HAVE USED KERAMIK ~

As the Lammens Process of Concrete Staining, or Keramik, as it is now called, was first discovered by Robert B. Lammens, of Los Angeles, California, just logically, most of its uses started in California.

Not caring to use any letters from architects other than those who had used the material sufficiently long to give it an ample test, accounts for so many coming from Pacific Coast Offices.

HARMONIOUS COLORS

JOHN C. AUSTIN · F.A.S.A.
AND
FREDERIC M. ASHLEY · A.I.A.
ARCHITECTS
1116-1125 DETWILER BUILDING
412 WEST SIXTH STREET
LOS ANGELES CALIFORNIA

We have just completed the treatment with The Lammens Process, of the cement floor in the Exhibit Hall of the Los Angeles Chamber of Commerce.

The result obtained is very satisfactory. All of the colors are clear and rich, and the combination of colors very harmonious. The surfaces appear to be hard and durable.

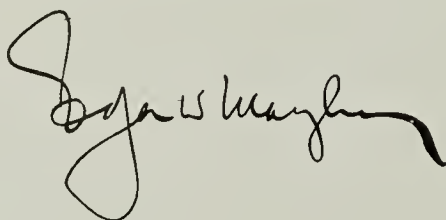
We have watched floors that have been treated with the Lammens or Keramik Process, for the past year, and have been well satisfied with it; otherwise, we should not have used the system in the Los Angeles Chamber of Commerce's principal rooms.



EQUALS TILE

MARSTON, VAN PELT & MAYBURY
ARCHITECTS
25 SOUTH EUCLID AVENUE
PASADENA

In regard to the treatment of cement floors with the Lammens or Keramik Process of staining, we wish to say that we have used this process on some of our more important work with very satisfactory results. The effects obtainable are on a parallel with the best quality of tile floors. In addition to the pleasing appearance obtained, their treatment acts as a hardener for the cement top dressing.



LOWER COST

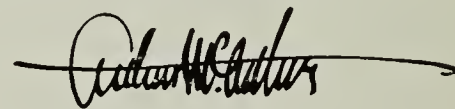
ALBERT C. MARTIN
ARCHITECT
228-34 HIGGINS BUILDING
LOS ANGELES, CAL.

It very often happens that we desire to get an attractive floor in situations where our cost allowance will not admit of marble or other expensive material. In such cases we have used the Lammens or Keramik Process with very good results.

Have been able to secure colors which are very soft and harmonious in their effect, and that tone in with other colors in the architectural scheme.

A very important advantage, is that floors so treated are not checkerboarded in effect, but each tile has the color varied within itself, and blends to the adjoining tile.

Feel that there are greater possibilities for this process that have not yet been discovered.



HOSPITAL FLOORS

Robert H. Orr, Architect
MEMBER OF
THE AMERICAN INSTITUTE OF ARCHITECTS
Los Angeles, Cal.

On the recently completed first unit of the Hollywood Hospital we used the Keramik Process of Chemical Staining for the floors, throughout practically the entire building. All of the wards had a border and base of this treatment, besides all service kitchens and other utility rooms.

From an economic standpoint, it has proven very successful. From the artistic, it is a very pleasing and satisfactory solution for our problem of floor finish. I would not hesitate to use this on any future work, owing to the results obtained on the Hollywood Hospital.



KERAMIK

HARDENS AND PRESERVES

W. J. DODD, ARCHITECT
WILLIAM RICHARDS, ENGINEER
905 BRACK SHOPS BUILDING
LOS ANGELES, CALIFORNIA

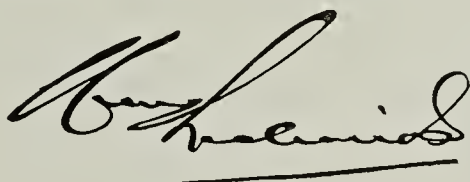
The first time I saw and investigated Mr. Lammens' treatment of cement surfaces, which is what is now called Keramik, I was immediately impressed by the vastness of the field for such a process in the finishing of floors in public and semi-public buildings, especially for offices and hospitals.

I had experienced the usual heartbreaking disappointments with numerous kinds of floor paints on cement, the best of which soon failed under heavy wear, leaving a spotty, unsightly appearance on the floor.

Somewhat better, but still unsatisfactory, were the results I had experienced with mixing mineral pigments and other coloring matters with the cement topping.

Therefore, hailed with enthusiasm, the advent of a treatment of the finished cement surface, old or new, which gave a permanent and beautiful appearance to the floor, and which at the same time hardens and preserves the cement.

Have used this treatment on various classes of building, and have had uniformly excellent results. Believe the scope for this Keramik staining and hardening of cement surfaces is practically unlimited.



NEVER FAILS

JOHN J. FRAUENFELDER
ARCHITECT
SUITE 1116 STORY BUILDING
LOS ANGELES


This is an endorsement of the Lammens or Keramik Process of chemical staining, which I have been familiar with by using it wherever possible.

I consider it by far the best method yet invented for the preservation and beautifying of cement floors. I have used it both in domestic and public buildings with absolute success, and have yet to find a single instance where it has failed to satisfy my clients.

Should you so desire I can give you a list of prominent buildings, such as clubs, hospitals, residences, showrooms, etc., in fact I have used it in a great many cases in preference to tile.


These floors do not show the slightest signs of deterioration or fading, instead they seem to improve with time.

Now have three buildings on the boards which will have this process specified.



JOHNSON, KAUFMANN & COATE
ARCHITECTS

We have been using cement stained floors prepared by the Lammens or Keramik Process over a period of years and today these floors have a higher value in our opinion than they have had at any time during that period. We know of nothing on the market that rivals it except tile, and in many cases we believe that a well made cement floor treated by this process is superior to tile.



STANDS WEAR

MORGAN, WALLS & CLEMENTS
ARCHITECTS AND ENGINEERS
1124 1 N VAN NUYS BLDG.
LOS ANGELES, CAL.

Several years ago, Mr. Lammens brought me a sample of cement surface treated with color which he assured me would stand considerable wear under foot. This struck me very forcibly as having wonderful decorative possibilities in a material of very little cost.

Within a few weeks we executed a Sun Room, staining it a real apricot color to tie in with draperies and contrast with the general greenish color walls.

From this beginning, Keramik has become an every day occurrence with us. Almost every building erected by this firm has some portion of floors so treated.



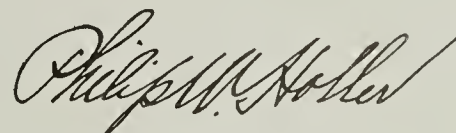
USED ON BUILDINGS OF ALL TYPES

MEYER & HOLLER
INCORPORATED
(MILWAUKEE BUILDING COMPANY)
WRIGHT & CALLENDER BUILDING
LOS ANGELES

This office regards the Lammens Process of staining cement floors as one that provides a most satisfactory way of obtaining artistic and permanent results.

We have used this process with complete satisfaction on the following jobs:

Southern California Music Company
Fourth Christian Science Church
Christie Hotel
Pierce Mortuary
Dr. Smith Residence
Ninth Christian Science Church
Hollywood Athletic Club
Grauman's Egyptian Theater.



A.C. HORN & CO.



Robert H. Orr, Architect

All floors through practically the entire Hollywood Hospital, at Hollywood, California, are Keramik Stained.

Turn back to page eighteen, and read what the architect says about it.



*This Keramik Stained restaurant floor, with all its aisle passing, and pushing back of chairs, shows no appreciable wear
C. C. Brown Confectionery, Los Angeles, California.
Architects Morgan, Walls and Clements*



*Number 23, Green Olive. Note the duotone effects
The next one so stained might be decidedly variant.
How much more attractive than one solid color tone throughout*

KERAMIK



Let us again emphasize the fact that Keramik Kemik Process (Patents Pending) is equally practical on either old or new floors.

On remodeling work its value at once suggests itself.

*Fourth Church of Christ Scientist, Los Angeles, California
Meyer and Holler, Architects and Contractors*



*Flemish Brown Number 33. Again note the duotone.
Here you see them to greater extent due to more variation
in the lime content*



*This entire concrete tile court or patio is Keramik Stained a
restful cool color, in just the desired strength and gradation to
suit the owner's taste. Charles Seyler Residence, Los Angeles,
California. Architects Morgan, Walls and Clements*

A.C. HORN & CO.



*Acquataina Apartments, Chicago, Ill.
Vulcatex joint water-proofing cement used
Ralph C. Harris, Architect*

A WORD ABOUT THE MAKERS OF KERAMIK

TO YOU now, Keramik may be but little more than a mere name. The name of a process. But what guarantee have you, that Keramik is not just one more of the many seeming happy solutions that, because of lack of merit, have come and gone? This, then, is your guarantee.

Back of Keramik stands The A. C. Horn Company, its makers.

Back of A. C. Horn Company stands a reputation of a quarter of a century, gained the country over in structural and chemical engineering fields. To the success of modern water-proofing methods and materials, no other single concern has contributed as much.

A. C. Horn is one of the pioneers in integral water-proofing, which today is such a vital factor in building. It was this Company that did so much to perfect thorough water-proofing and damp-proofing materials for superstructures.

Materials and methods, indispensable to the success of such structures as the Woolworth Building in New York City, and the Wrigley Building in Chicago, not to mention buildings of all sizes, the entire country over.

The reputation of A. C. Horn Company stands squarely back of Keramik. It's your unqualified guarantee of success.

KERAMIK

CONCERNING HORN'S WATER PROOFINGS



YOU KNOW full well that it's not a difficult thing to water-proof a foundation or a structure, so that it meets specifications and passes inspection. But it's quite another thing, to have those conditions continue during the life of the building. Based on that accomplishment are Horn's Water-proofings.

Such is unfailingly so, whether it be a caulking material for window frames, or Terra Cotta joints.

And whether it be for integrally water-proofing a foundation; or damp-proofing of walls by the membrane method.

Prevention is ever less costly than cures. Still Horn's materials and methods accomplish both. We heartily advise prevention.

So dependable, for example, has Vulcatex proven, that all the Terra Cotta joints on the Wrigley Building were raked and filled with it. On the second building, Vulcatex was used at the start.

The full service of an extensive group of Horn's water-proofing engineers is always available to you.

When we say engineers, we mean exactly that and not the usual salesmen abundant in conversation, but lacking in experience and applicable facts.

For facts on our leading materials see the pages that follow.



*London Guarantee Trust Building, Chicago, Ill.
Completely pointed with Vulcatex
Alfred S. Aschuler, Architect*



Weaver High School, Hartford, Conn.
All Cast Stone caulked with Vulcatex. Foundations were water-proofed with Hydratite
 Frank Irving Cooper Corp., Architect, of Boston and Hartford

HORN'S SPECIFIC WATER PROOFINGS FOR SPECIFIC USES

HYDRATITE

*An Integral Water-Proofing Compound
 in Paste, Powder or Liquid Form*



to be incorporated into cement mortar and concrete mixtures, rendering them permanently water-tight. For water-proofing all cement mortar and concrete work, including:

- 1 CONCRETE Substructure, Floor Slabs, Reservoirs, Cisterns, Tanks, Sewers, etc.
- 2 CEMENT PLASTER.
- 3 STUCCO: Preventing disintegration and staining due to volume changes of absorbed water. Prevents rusting of wire lath from continued water absorption.

- 4 MORTAR JOINTS in brickwork or stone to prevent damp structures.
- 5 CONCRETE BLOCKS (containing no cinders).

DEHYDRATINE DAMP-PROOFING COATINGS

*For Inside Surfaces of Exterior Masonry Walls
 Above Grade*

- 1 Dehydratines are composed of intelligent blendings of the world's best bitumens and pitches, which in themselves are water, acid and alkali proof,—combined scientifically with prepared and especially treated oils to insure immunity against destruc-

tive influences of contraction and expansion, and finally thinned with mineral distillates to provide area covering capacity as well as penetration. The intimate combining of heat processes and proportioning of these ingredients, render successful duplication of these time-tested coatings practically impossible.

- 2 FOR MANY YEARS have been successfully used in all climates, remaining tough, elastic, pliable and adhesive, adapting themselves at all times to any possible expansion or contraction of the masonry.
- 3 SEAL the inside surface of the wall against penetration of moisture through the masonry.
- 4 PROVIDE a permanently EFFECTIVE BOND for directly applied gypsum plaster, eliminating the necessity and expense of furring and lathing on brick, terra cotta and stone walls.
- 5 PRESERVE plaster mural decorations from disfigurement. Prevent staining and efflorescence of plaster and peeling of paint.

DEHYDRATINE No. 1

Damp-proofing brush coating for brick, terra cotta and stone.

DEHYDRATINE SEMI-MASTIC

(Patented) Extra heavy damp-proofing brush coating, containing asbestos fibres which provide additional body and strength, equalling about five ordinary coats of oil paint. Of substantial insulating value. For use on brick, terra cotta and stone.

DEHYDRATINE No. 10

(Patented) Heavy damp-proofing trowel coating for use on brickwork. Applied 1/16 inch thick. Reinforced with asbestos fibres, providing extra strength equalling ten ordinary coats of oil paint. Of exceptional insulating value.

DEHYDRATINE No. 2

A transparent water-proof brush coating for enveloping exterior masonry surfaces.

For use on virgin surfaces only, without affecting the surface texture.

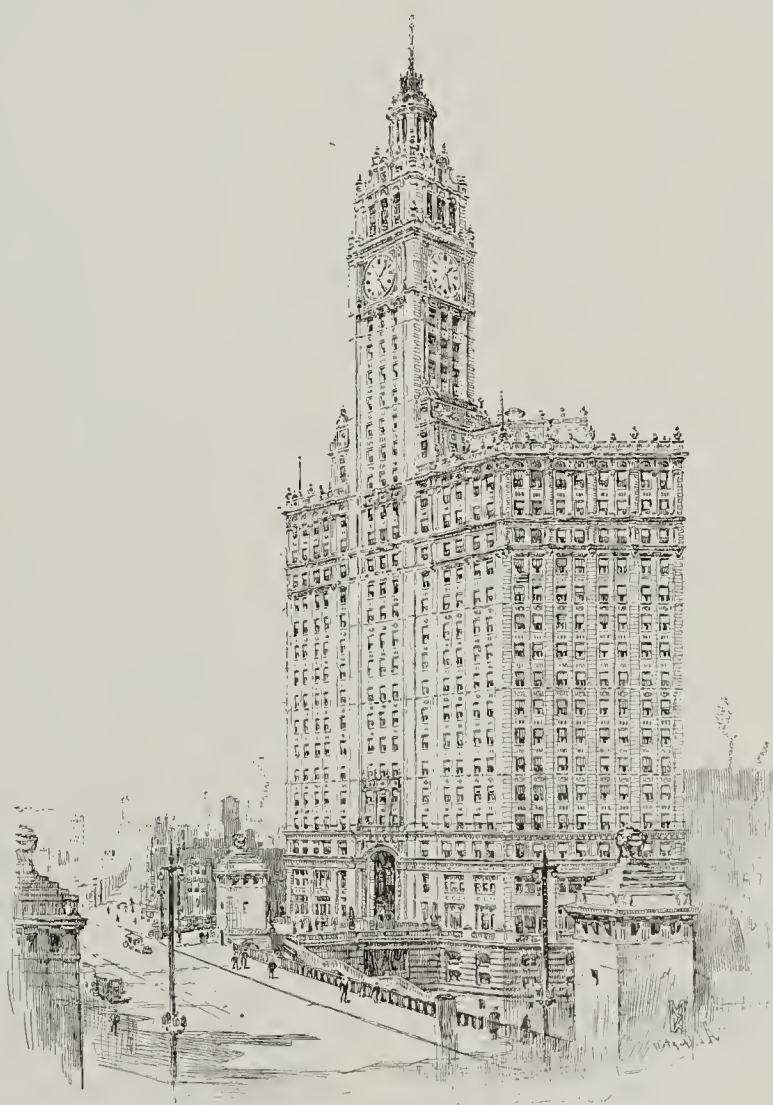
Preserves brick, stone, concrete, cement mortar, magnesite lime, or cement stucco.

Protects metal lath from rusting due to absorbed moisture.

For interior of reservoirs, pools, water tanks, etc., to prevent leakage.

For checking efflorescence on exterior brick or stone work.

Protects decorations from dampness.



*Wrigley Building, Chicago, Ill.
All joints raked and pointed with Vulcatex.
Graham, Anderson, Probst & White, Architects*

DEHYDRATINE No. 80

A liquid compound to lubricate, hasten the hardening and permanently strengthen cement mortar and concrete mixtures. (To be mixed with the gauging water.)

Hastens the setting of cement mortar for floor work, saving labor costs.

Hardens the cement floors throughout, producing hard-wearing, dust-free cement surfaces and making possible a high polish.

HORNSTONE HARDENER

A chemical surface treatment for cement floors, concrete surfaces, and limestones; resulting in harder, denser, insoluble, dustproof and permanent wearing surfaces, highly resistant to disintegration by chemical action or traffic.

VULCATEX

An Elastic Cement for

Caulking of Window Frames

Pointing up brick, stone and terra cotta joints

Filling expansion joints in concrete work

Pointing up and embedding glass in skylights

Bedding slate and Spanish tile roofs

Pointing up flashings.

VULCATEX remains indefinitely elastic and adhesive, is non-staining, and is furnished in the natural gray or in special colors. It has for many years been widely recognized as the most effective caulking and pointing material. The color adaptability of VULCATEX permits its use in the finest architectural work.



Elevator Pits and Foundations Integrally Water-Proofed with Hydratite.

Columbia School of Mines, Arnold W. Brunner, Architect

KERAMIK

BY WAY OF EVIDENCE



*Plaza Hotel, New York
H. J. Hardenbergh, Architect
Number 1 Dehydratine used*

THE following list of a few of the country's buildings in which Horn Water-Proofings have been used, carries its own conviction. If it is evidence you seek, what better can there possibly be?

BARNARD COLLEGE,
New York City, N. Y.
Architects—Buchman & Fox
[Hydratite]

BROOKLYN EDISON COMPANY,
Brooklyn, N. Y.
Architects—Thomas E. Murray, Inc., Engrs.
[Hydratite]

CARNEGIE LIBRARY,
Pittsburgh, Pa.
Architects—Alden & Harlow
[No. 1 Dehydratine]
[No. 3 Dehydratine]
[No. 4 Dehydratine]

CHAPEL OF INTERCESSION,
Washington Heights, N. Y.
Architect—Bertram Goodhue
[Hydratite]

CHICAGO & NORTHWESTERN DEPOT,
Chicago, Ill.
Architects—Frost & Granger
[No. 4 Dehydratine]

DEPARTMENT OF AGRICULTURE BLDG.,
Washington, D. C.
Architects—Rankin, Kellogg & Crane
[No. 3 Dehydratine]

FREEDMEN'S HOSPITAL,
Washington, D. C.
Architects—Bruce Price & De Sitour
[No. 1 Dehydratine]

HOTEL AMBASSADOR,
New York City, N. Y.
Architects—Warren & Wetmore
[Hydratite]

HOTEL DENECHAND,
New Orleans, La.
Architects—Toledano & Wogan
[No. 1 Dehydratine]

KEENAN BUILDING,
Pittsburgh, Pa.
Architect—Thomas Hannah
[No. 4 Dehydratine]

MADISON AVE. PRESBYTERIAN CHURCH,
New York City, N. Y.
Architect—James Gamble Rogers
[Hydratite]

METROPOLITAN SAVINGS BANK,
Baltimore, Md.
Architects—Parker, Thomas & Rice
[No. 1 Dehydratine]

MISSOURI PACIFIC BUILDING,
St. Louis, Mo.
Architect—W. Albert Swasey
[No. 4 Dehydratine]

MUNICIPAL BUILDING,
Washington, D. C.
Architects—Cape & Stewardson
[No. 3 Dehydratine]

MUNSEY BUILDING,
Washington, D. C.
Architects—McKim, Mead & White
[No. 1 Dehydratine]

MUSEUM OF NATURAL HISTORY,
Central Park, New York City
Architect—Chas. Volz
[No. 1 Dehydratine]

NATIONAL LEAD CO. BLDG.,
Port Richmond, S. I.
Architect—Frank Quinby
[Hydratite]

POST HEADQUARTERS,
U. S. Military Academy, West Point, N. Y.
Architects—Cram, Goodhue & Ferguson
[No. 1 Dehydratine]

R. A. LONG BUILDING,
Kansas City, Mo.
Architects—Howe, Hoyt & Cutter
[No. 1 Dehydratine]

STEVENS INSTITUTE GYM.,
Hoboken, N. J.
Architects—Ludlow & Peabody
[Hydratite]

THE BON MARCHE,
Seattle, Washington
Architect—John Graham
[No. 1 Dehydratine]

TIFFANY BUILDING,
New York City, N. Y.
Architects—McKim, Mead & White
[No. 1 Dehydratine]

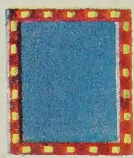
U. S. CUSTOM HOUSE,
San Francisco, Calif.
Architects—Eames & Young
[No. 4 Dehydratine]

U. S. SENATE BUILDING,
Washington, D. C.
Architects—Carrere & Hastings
[No. 3 Dehydratine]

WANAMAKER BUILDING,
Philadelphia, Pa.
Architect—D. H. Burnham
[No. 3 Dehydratine]

WESLEY MEMORIAL CHURCH,
Atlanta, Ga.
Architect—George C. Thompson
[No. 4 Dehydratine]

WESLEYAN UNIVERSITY,
Middletown, N. Y.
Architect—Henry Bacon
[Hydratite]



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